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IFAR reports

Volume 10, Number 7
July 1989

Formerly the Stolen Art Alert and Art Research News

Haberle Forger Arrested

African Gold Returned

Recoveries: Mexican Antiquities, Van Gogh, Munch and Friedrich

Jeune fille au corsage noir by Pierre Auguste Renoir. Stolen in Paris.

IFARreports
incorporating *Stolen Art Alert*

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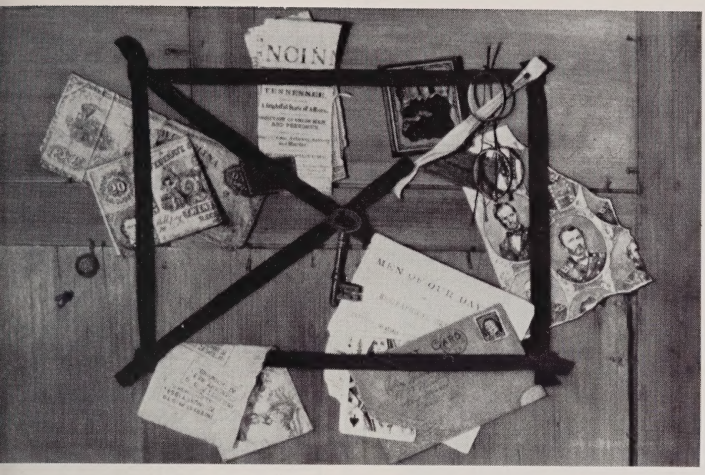


Discovered, one of John Haberle's long-lost ''rack paintings''?

R is grateful to Sam Pennington, the hor of this article, for permission to rint it in a shortened form.
Pennington is the publisher and or of The Maine Antique Digest, *ich published this in July 1989.*

With the help of some cooperative dealers, the FBI unmasked a major art forger.

Agents of the Federal Bureau of estigation arrested 35-year-old bert Lawrence Trotter of Kennett uare, Pennsylvania, on May 17th New Haven, Connecticut, and rged him with wire fraud in an empt to sell for $25,000 a fake nting purportedly signed by John berle, the 19th-century trompe il artist, to Shannon Fine Arts of odbridge, Connecticut.

According to an affidavit filed by agent William Reiner, Trotter mitted personally painting the aberle" he tried to sell to the annons. He also admitted selling forged paintings since 1985 to ims in Connecticut, Rhode nd, New Hampshire, ssachusetts, New York, and ginia. The affidavit also said the FBI had determined that Trotter sold a fraudulent painting to Stonington, Connecticut dealer Marguerite Riordan for $50,000.

A folk portrait catalogued but withdrawn from Christie's June Americana sale was almost surely by Trotter.

Most of the ten forged paintings Trotter has so far admitted to were consigned to auction, but sources close to the case say there may be close to a dozen unsuspecting dealers who also bought forged or "improved" paintings by Trotter. In addition, Trotter told FBI agents he had worked as a furniture restorer since 1976.

The FBI seized Trotter's records in a search of his rented Pennsylvania house and has been calling the dealers and auction houses noted in his records. Trotter claimed he had paid taxes on all the pictures he sold.

U.S. Attorney Stanley Twardy said he expects that upon further investigations by his office and the FBI, additional charges may be brought against Trotter.

If convicted on the single count charged, Trotter could receive a maximum five-year prison sentence and a $1000 fine.

Twardy requested any collectors or dealers who have purchased works from Trotter to contact Special Agent Bill Reiner of the New Haven FBI at (203) 777-6311.

Trotter was arraigned and released on $50,000 bail. The government normally has 20 days after an arrest to seek an indictment, but both Trotter and the prosecutor have agreed to a continuance. A probable cause hearing is scheduled for July 24th at Federal Court in New Haven, but Trotter's attorney, Richard Reeve of the Office of Federal Public Defender, said he thinks the case may be resolved before then. No one involved thinks it will go to trial, and it appears Trotter is simply working out the best deal he can with the Federal prosecutor.

Painted Yesterday

The case came to light when New York dealer Alexander Acevedo was offered a John Haberle painting by Gene and Mary Anne Shannon of Shannon Fine Arts in Woodbridge, Connecticut. The price asked was high. "That's a hell of a price, but I thought if it's the best Haberle ever, it could be worth a million," recounted Acevedo. (The record auction price for a painting by Haberle (1856-1933) is $517,000 paid at Sotheby's in 1987 for *Imitation*, a 10″ x 14″ oil on canvas. It is now for sale for over a million.)

Acevedo didn't like what he saw at Shannon. "When I looked at it, I told Gene, 'It was painted yesterday. This fakery has gone far enough. You should call the FBI.'"

The Shannons, who run "laundry list" wanted to buy ads in many art publications, said Trotter first called them on May 5th in response to their ad in *Maine Antique Digest* and told them he had a John Haberle painting he wanted to sell. He said his wife had inherited it from her aunt who lived in New Canaan.

Gene Shannon told *M.A.D.*, "He went into the provenance about his wife's aunt's estate in New Canaan. And about how Auntie had had it for a long time, it had been in Red Bank, New Jersey, 20 years ago, how he had always liked it and admired it, but his wife doesn't like antiques at all."

Trotter made an appointment for the next day to bring it to the Shannon residence in Woodbridge.

"When he came the following day at eleven," Shannon said, "the painting was in an antique frame close to the period, and when he pulled it out of the car and was walking in with it, it knocked your eyes out. Just what you wanted to see. We looked at it for about 15 minutes, pulled it out of the frame, old canvas, old stretcher, old frame. Everything one would like to see. I asked him what his price was, he quoted it, $25,000. I said, 'Fine, we'll take it.' "

Shannon said in hindsight the $25,000 was "way under the market. You could call it a sucker price. I think he mentioned he got the price from an old appraisal, which is just what you want to hear."

Shannon continued, "The following morning, we took a closer look at it, and we were less convinced but not unconvinced." They showed the painting to dealer Richard Weimer. Shannon said Weimer couldn't find anything wrong with the painting, but they all agreed they should show it to Alexander Acevedo. "We had never handled a Haberle, but he said Alex has handled four so he would be the final authority."

Shannon said Acevedo analyzed the painting carefully, bit by bit. "He was able to pick it apart. Alex is a stamp collector and dealer, among other things, and went at the stamp first, analyzed the stamp. The Indian head penny was clunky; it was not as good as Haberle. The fly that was on the board was a European device, not an American device. Haberle would never have used a fly," explained Shannon.

"It's a rack painting, and in the top ribbon is either an ambrotype or daguerreotype. Alex pointed out that the law of gravity wouldn't have allowed this object to be held in by just the ribbons because the pressure wasn't that great. That's how he began his analysis and basically, we were all looking at it in a different light, and we began to look at the back, and it started to fall into place," Shannon said.

Rubbery Canvas

"One thing that bothered us was that rubbery canvas. When you put your hands around and stretched it, it was very rubbery, and that was one thing I didn't like about it. It actually should make a noise. I pulled out some 100-year-old paintings, and if you pull them, you can hear the cracking, you can hear the stress. You pull this thing, it was very elastic, which I guess is what you would have if you had acrylic or new oil. Oil takes twenty to forty years to completely dry.

"In retrospect, it is easier to look at something and say I missed this and I missed this. It was an old canvas with nothing painted under it. You could hold it up to an average light: you can look right through the painting from the back to the face. The old painting must have been removed. Under blacklight, it is hard to tell what they are doing with screening varnishes these days. It is getting more complex. The painting had an uncleaned tone to it, and the crackle—the allover crackle—was a fine crackle, and it must have been either chemically or heat-induced. You had the crackling you want to see, but when you analyze it afterward, it wasn't quite normal."

Haberle was a good choice for a faker who had done his homework. The artist painted trompe l'oeil pictures for only about thirteen years, giving it up in 1893 because of failing eyesight. Gertrude Grace Sill's 1985 catalogue, *John Haberle, Master of Illusion,* published in conjunction with the only one-man show of Haberle's work, said twenty-seve his trompe l'oeil paintings were known but an additional fifteen unlocated. As a result of her catalogue and articles, two lost Haberles, *Imitation* and *Japanese Corner,* have surfaced, so it was entirely conceivable that one mig turn up.

Not only might a Haberle tur up, Sill wrote that Haberle was known to have painted at least tv "rack paintings," a trompe l'oeil convention depicting a card or le rack with ephemera randomly displayed. Both pictures were unlocated at the time of the catalogue. "One, entitled *G.A.R.* (Grand Army of the Republic), presumably depicting souvenirs mementos of the Civil War, was described by Haberle descendan a sketch board," Sill wrote. The c forger left it to the buyers to disc that their picture was the long lo *G.A.R.*

Stop Payment

The Shannons put a stop payment order on the check and then discussed what to do. "We decided because of the high qua of the fake we would make the n and call the FBI. They were very receptive. They didn't think at th time the people would call us ba The check had been canceled, ar they felt that if the people had a brains, they just wouldn't bother lose the pain ings."

The following Monday, how Kari Trotter, who has also used t name Kari Rauch, called from Florida. "They were on vacation Captiva Island. The FBI had told they should call to just stall them find out where they are and get phone numbers or whatever and promise them a new check."

According to the FBI affidavi May 16, Mary Anne Shannon pl a "consensually monitored telep call" (the FBI had bugged the ph to Kari Trotter in Florida and tol that they, the Shannons, had determined the painting was a

rgery. Kari Trotter replied nphatically that it was not a forgery nd gave Shannon the name of her ınt, from whose estate the picture me, a Mary Degies of New anaan. The FBI later determined at there was no record of a Degies tate being probated in New Canaan.

Shortly after this call, Trotter lled the Shannons and said he had receipt from the aunt's estate, but at if the Shannons did not want e picture, he would fly up the next ay, May 17th, to retrieve it.

Gene Shannon told how the day ent. "The FBI was here early in the orning with a tape recorder, all ncealed in an object hidden in the ing room, and they had a mike ey asked me to put in my pocket. imarily, what the FBI wanted was r him to reiterate again all about untie's house in New Canaan and w much he liked the painting over e last 20 years and all the bull that me along with the provenance. He as here in the living room, the FBI as in the bedroom, and after we got hat we thought complete formation on tape , I confronted m. I was tired of this game.

"I said , 'Listen, this painting is and-new and if you want it back, hy don't you tell me who painted it d where you bought it?' So he still ayed con man, so I went to the droom and said, 'Okay, guys, me on in,' and they came in and id, 'We are the FBI, and we would e to take you down and interview u.'"

Shannon said, "About three urs went by, and we were a little rvous wondering what was going . Then the agent called and said, 'e have arrested him, he has nfessed,' and told us he had gotten other dealer for $50,000."

The other dealer was Marguerite ordan of Stonington. To prove his nocence, Trotter asked the FBI ent to call Riordan because in ecember he had sold her an signed folk portrait, which he said d been in his family for years.

When the agent reached Riordan, she told him yes, she had bought a picture from Trotter on December 29th. She had, indeed, paid him $50,000 for it, and she was sure it was a fake. "My painting isn't right either."

This portrait, which Christie's had doubts about and withdrew from their Americana sale, is almost certainly Trotter's work.

Mr. Trotter, You Have A Problem

Riordan told *M.A.D.*, "That shocked the FBI men. They immediately went into another room while they took the rest of the phone call. They said when they walked back into the room, Trotter turned white. They said, 'Mr. Trotter, you have a problem. Mrs. Riordan's painting isn't any good.' That was when he confessed. Then they had an agent here in twenty minutes to take a deposition from me."

Riordan says Trotter set her up with a first call. "One of my firm rules has always been to never buy anything out of a car from someone I don't know." So when Trotter called her and asked to come by late in the day on the 29th of December, he wasn't exactly a stranger. She thought the painting, a portrait of a little girl with two dogs, had elements of Ammi Phillips and Noah North and remembers telling Trotter wasn't it too bad it wasn't definitely by Phillips because it would be worth hundreds of thousands of dollars. She gave Trotter a check for $50,000.

At first, Riordan thought the background around the head of the little girl in her picture had been repainted. She had owned some Phillips paintings with a similar halo, which she thought would come off when the painting was cleaned. "That was the way I justified the funny way it looked."

Riordan's suspicions were confirmed by experts at the Lyman Allyn Museum in New London, although at first even they thought it was a good painting. They found that the paint was oil but just not as old as Trotter claimed. Riordan tried to contact Trotter but was unable to.

She read *M.A.D.* a prepared statement: "This form of fraud involves cunning and perversely talented individuals and threatens and demeans the entire community of dealers and collectors. It should not be tolerated or passively condoned in order to deny the embarrassment of having been criminally manipulated."

Gene Shannon said of forgery, "This is a big problem that is getting worse in our industry. They are even forging letterheads from academics."

What of Trotter? Who is he and where did he pick up his skills? He told the FBI that his business was "Trotter Restorations," and he certainly knows both art history and how to paint. Until late 1988, he lived in the Hancock, New Hamphire area. He is 35 and well-dressed and handsome by all accounts.

After the case is settled, any of Trotter's art proven or admitted to be forged may be donated to the Yale University Art Gallery for its study collection. Normally, evidence in such a criminal case is destroyed, but the FBI can donate it to a non-profit institution, and curator Helen Cooper has tentatively agreed to accept the fakes.

Sam Pennington

"Good Papa" Confesses to African Jewelry Robbery

Recovery for the Museum of Fine Arts, Houston

The theft and recovery of African jewelry from the Museum of Fine Arts, Houston was hot news for the media. Besides front page newspaper stories, television coverage added up to over thirty spots. It was indeed colorful news. Exotic gold jewelry stolen, a hefty reward offered and claimed, an arrest and a recovery, all touched with real human interest.

The jewelry, from the well-known collection of Alfred J. Glassell, Jr., was making its public debut in an exhibition called "The Private Eye, Selected Works from the Collections of Friends of the Museum of Fine Arts, Houston." It disappeared from its locked storage area over the Memorial Day weekend. The theft story was in our last issue of *IFARreports* (vol. 10, no. 3/4, Mar./Apr. '89, p. 7 and p. 25, nos. 560-69). That the jewelry case was in a high-security area where the only means of access was from the inside, and that only a guard could open the door, pointed to an inside job.

After an early suspect was cleared of suspicion, F.B.I. officers warned security personnel to expect polygraph tests. However, they stressed the reward of $25,000 offered by Lloyds of London, hoping to avoid the museum's worst fear, that the jewelry might be melted down. Although the molten gold would have less value than the jewelry or the reward itself, the museum was not sure the thief would discover that in time.

Within two days, Mr. Glassell received a phone call. A man said he had the "stuff" and wanted to collect the reward. F.B.I. agents arrested Cipriano Garcia Aguirre, a museum security guard, on the sidewalk outside the First National City Bank as he walked to meet Mr. Glassell, carrying the "stuff" in a brown paper bag.

In his two-page statement, Aguirre explained why he was in possession of the gold jewelry. He told the Houston Police that he had seen a woman close to the storage case acting in a strange way. She was unwrapping a rag which Aguirre later found on the floor. It contained the jewelry. To keep it safe from further harm, Aguirre said, he took the bundle and hid it in a garbage can until he was relieved by the guard for the next shift. He then carried it to his locker and finally to his home where he put it on top of the rest room closet "so nobody could see it." H.P.D. Capt. H.A. Contreras did not buy the story.

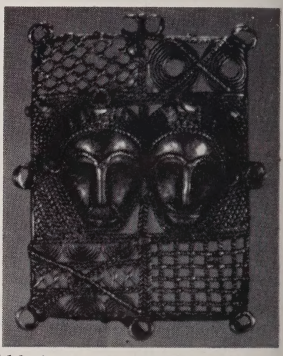
A newspaper source quotes a tearful Mrs. Aguirre, "I know him; he wouldn't do this. Think of the children." And he is "a hard worker" and "a good Papa." The Aguirres came from Monterey, Mexico, to Houston eighteen years ago. They have five children, and until four years ago Aguirre worked at the local Woolworth's. He has no previous record, his neighbors are shocked and vouch for his good character. It was just over three months ago that he became a $230 a week security guard at the Museum.

Aguirre confessed to taking the jewelry and was arraigned before District Judge Jay Burnett and charged with the theft. Bond was set at $10,000, and an attorney was appointed to represent him. Bond was later reduced to $5,000.

Peter Marzio, director of the Museum of Fine Arts, announced the recovery in a press release on June 14. It included a statement from Mr. Glassell, expressing his never-failing "confidence in the Houston Museum of Fine Arts' approach to, and pursuit of, the solution to this robbery" and "Only the massive efforts of so many dedicated peop have made this recovery possible, thank them all."

Whereupon the African gold jewelry which had seen such adventure was finally put on exhibition.

Margaret I. O'B



Gold hair ornament with two humar heads from Ebrie, Ivory Coast. Recov

Over 100 Items Recovered in Mexico City Theft

Most of the archaeological art and artifacts stolen in the Christmas e 1985 robbery of the National iseum of Anthropology in Mexico y were returned in a ceremony on ie 14, 1989. The 140 stolen objects m the Mayan, Aztec, Mixtec, and potec civilizations included some Mexico's greatest ancient treasures, avated from famous sites. IFAR orted the theft in Volume 6, mbers 8, 9, p. 13 and devoted over enteen pages in the following ue of *IFARreports* (December 1985) he catalogue of the stolen works.

The Associated Press reported t two Mexican college dropouts, los Perches Trevino and Ramon dina Garcia were responsible for theft. After staking out the seum for six months in more than visits, the pair jumped the fence t Christmas Eve and entered ough an air conditioning duct. It reported at the time that the seum had no alarm system, and cases were not locked. Security sisted of eight guards who were posed to patrol the museum's e floors once every two hours.

Among the stolen works were is so well-known that they were sidered unsaleable. Officials said for a long time the investigation hampered by the mistaken idea the thieves must have been essionals. Police said the young hid their stolen treasure in a et in Perches' parents' house in ico City for more than a year, re taking it to Acapulco. There, were able to give several acts to a drug trafficker in change for cocaine, but they never make a deal for the rest of the n work. With the two thieves in ody, the authorities' search for emainder of the treasure should some success.

One of the outstanding items n was the jade and seashell mosaic mask of the bat-god, Murcielago, excavated in 1946 at Mound H at Monte Alban, a Zapotec site in Oaxaca in southern Mexico. This fragile work, set in a base of modelling clay, was recovered in damaged condition and had to be repaired. With the other recovered works, it is installed in a display called "Recovered Inheritance."

Those who attended the recovery ceremonies heard Attorney General Enrique Alvarez del Castillo and President Carlos Salinas de Gortari speak. Both men promised to increase security at Mexico's museums and 150 known archaeological sites. None too soon.

Constance Lowenthal

Mask, representing the bat-god, Murcielago. Zapotec, c. 600-650 A.D. Recovered for the National Museum of Anthropology, Mexico City.

Update

Los Angeles, CA

Here is yet another episode in the Robert Leads alias Robert McKinney case. In our last issue of *IFARreports* (vol. 10, no. 3/4, Mar./Apr. '89, p. 6), we reported that Leads was about to be tried on two counts of theft relating to a Renoir painting and a work by Mary Cassatt.

Det. William Martin of the Los Angeles Police Department tells us that on June 11 Leads pleaded guilty to the two counts of theft and is beginning a two year jail sentence.

On the same day, Det. Martin said, Nicole Barckley was in court. In our last issue we told the story of the three victims whom she allegedly conned into buying genuine Ming vases which turned out to be recently made imports worth $75! She pleaded no contest on the three counts of grand theft. Unlike a guilty plea, no contest cannot be used against her in civil court. She is expected to receive a sixteen month jail sentence.

Cincinnati, OH

Following the arrests of Teddy R. Rudder (*IFARreports*, vol. 10, no. 2, Feb. '89, p. 7), and Jacob Schott Jr. (vol. 10, no. 3/4, Mar./Apr. '89, p. 5), in the case of the activities of an interstate art theft ring, Rudder has had his day in court. Eight days in fact.

A Cincinnati F.B.I. spokesperson told IFAR that after a 7-hour deliberation, the jury found Rudder guilty on eight out of thirteen charges including mail fraud, conspiring to burglarize a juror's home and transporting stolen property interstate. The stolen property was mainly paintings, including works by John Twachtman, Henry Farny, John H. Sharp and Edward Potthast. Rudder will be charged later in the summer.

Jacob Schott and Jerry Mulholland testified at the trial. Schott pleaded guilty to involvement in the theft of the Potthast painting (recovered through the pages of *IFARreports*' Stolen Art Alert), and he will be sentenced next month. Mulholland was also involved in the same theft and will appear in court at the end of this month.

M.J.O.

Recoveries

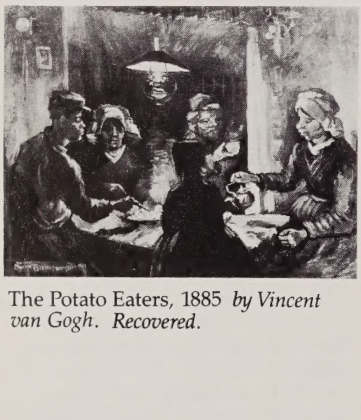
Otterlo, The Netherlands

On July 13, police of the village of Erde arrested two men in the case of the theft of three paintings by van Gogh, *Dried Sunflowers*, 1887, *The Potato Eaters*, 1885 and *Weavers: Interior*, 1884 (*IFARreports*, vol. 10, no. 1, Jan. '89, p. 11-12, nos. 18-20). They were stolen from the Kröller- Müller National Museum, Otterlo, in the municipality of Erde, last December.

Weavers: Interior was found in a van parked outside the museum last April. IFAR reported the story in the May issue of *IFARreports*.

Mr. Jaap Bremer, deputy director of the museum, told IFAR that the police arrested the men at Negmegan, a village near Arnhem. They confessed to the theft and revealed where they had hidden the other two paintings. They were charged with the theft and are now in jail. Mr. Bremer was full of praise for the Erde police and said the investigation continues.

M.I.O.



The Potato Eaters, 1885 *by Vincent van Gogh. Recovered.*

Leipzig, G.D.R.

Cemetery in the Snow of 1826, by the German Romantic painter, Caspar David Friedrich, was recovered by authorities in the German Democratic Republic. IFAR had reported the theft from the Leipzig Museum of Fine Arts in February 1988 (*IFARreports*, vol. 9, no. 2, p. 11, no. 145) upon notification by the U.S. Department of State. News of the recovery also came from the State Department, by telephone on July 17, 1989. According to a source at the East Europe desk, the investigation of the theft focused on a local criminal element, and two men, both previously convicted felons, were arrested in connection with the theft. After their conviction at trial, they were sentenced to prison terms of four and twelve years.

The canvas, removed from its frame at the time of the theft, was recovered in Jena, not far from Leipzig, at the apartment of a girlfriend of one of the thieves. It was found in the upholstery of an easy chair. Since no damage was reported, we are hoping it was safely hidden in the back (not the seat!) of the chair.

C.L.

Recovered. Caspar David Friedrich. Cemetery in the Snow, *1826.*

Tonsberg, Norway

The cover illustration of *IFARrepo* vol. 9, no. 9, September '88, featu *Asgardsstrand, 1903*, by Edvard Munch. This painting and ten of eleven prints catalogued in the Stolen Art Alert section of the magazine, (p. 12-13, nos. 837, 842- 846-49, 851-52), have been recove A total of 17 works valued at $500 were stolen in July last year in a night-time break-in at the Oslo h of Mr. Ole Gunnar Selvaag.

The recovery was sheer chan

On April 27, police in Tonsbe coastal town at the southern end the Oslofjorden, received a phon call. The complainant wanted the to investigate a car being driven i suspicious manner. A license pla number was supplied.

The police located the car par outside a hotel and they obtained man's name and a room number from the receptionist. When the police broke into his room, the m violently resisted arrest and beca even more violent as the police hovered near an armoire. Inside discovered a cache of paintings a prints. Among them were all but four of the works from the Selva collection.

IFAR has lots of friends—this story was related to us by Mr. Ge Aakhus, the editor of the newspa *The Norway Times*, who got it for from a visiting Norwegian journa who covered the story at home.

M

Sick Child *by Edvard Munch. Foun an armoire.*

aintings, Pastels, Mixed Media
Vorks, Watercolors

HAGALL, Marc (French, 1887-1985). *La Famille avec trois bouquets.* Oil on canvas. 55.0 x 46.0 cm. Signed with the stamp of the estate. (*IFARreports,* May '89, vol. 10, no. 5, p. 11, no. 345, *89.131.)

RIEDRICH, Caspar David (German, 1774-1840). *Cemetery in the Snow,* 1826. Oil on canvas. 31.0 x 25.3 cm. (*IFARreports,* Feb. '88, vol. 9, no. 2, p. 11, no. 145, *88.63.)

OGH, Vincent Willem van (Dutch, 1853-90). *Dried Sunflowers,* 1887. Oil on canvas. 59.0 x 97.0 cm. (*IFARreports,* Jan. '89, vol. 10, no. 1, p. 11, no. 18, *89.34.2.)

OGH, Vincent Willem van (Dutch, 1853-90). *The Potato Eaters,* 1885. Oil on panel/canvas. 72.0 x 93.0 cm. The second version. (*IFARreports,* Jan. '89, vol. 10, no. 1, p. 12, no. 19, *89.34.1.)

OGH, Vincent Willem van (Dutch, 1853-90). *Weavers: Interior,* 1884. Oil on canvas. 70.0 x 85.0 cm. (*IFARreports,* Jan. '89, vol. 10, no. 1, p. 12, no. 20, *89.34.3.)

UNCH, Edvard (Norwegian, 1863-1944). *Asgardsstrand,* 1903. Oil on canvas. (*IFARreports,* Sep. '88, vol. 9, no. 9, p. 12, no. 837, *88.474.12.)

UNCH, Edvard (Norwegian, 1863-1944). *Galloping Horse.* Etching. Schiefler no. 431. (*IFARreports,* Sep. '88, vol. 9, no. 9, p. 13, no. 846, *88.474.4.)

UNCH, Edvard (Norwegian, 1863-1944). *Melancholy,* 1901. Woodcut. Schiefler no. 144b. (*IFARreports,* Sep. '88, vol. 9, no. 9, p. 13, no. 847, *88.474.6.)

UNCH, Edvard (Norwegian, 1863-1944). *Seated Female.* Drawing. 45.0 x 30.0 cm. (*IFARreports,* Sep. '88. vol. 9, no. 9, p. 13, o. 848, *88.474.1.)

UNCH, Edvard (Norwegian, 1863-1944). *Sick Child,* 1896. Lithograph. Schiefler no. 59a or b? (*IFARreports,* Sep. '88, vol. 9, no. 9, p. 13, no. 849. '88.474.10.)

MUNCH, Edvard (Norwegian, 1863-1944). *Two Human Beings (The Lonely Ones),* 1895. Drypoint. Schiefler no. 20. (*IFARreports,* Sep. '88, vol. 9, no. 9, p. 13, no. 851. *88.474.2.)

MUNCH, Edvard (Norwegian, 1863-1944). *Young Woman Bathing,* 1895. Drypoint and aquatint. Schiefler no. 14 II. (*IFARreports,* Sep. '88, vol. 9, no. 9, p. 13, no. 852. *88.474.7.)

MUNCH, Edvard (Norwegian, 1863-1944). *The Brooch, Eva Mudocci,* 1903. Lithograph. Schiefler no. 212. (*IFARreports,* Sep. '88, vol. 9, no. 9, p. 13, no. 842, *88.474.3.)

MUNCH, Edvard (Norwegian, 1863-1944). *Celline without a Hat,* 1912. Drypoint. Schiefler no. 357. (*IFARreports,* Sep. '88, vol. 9, no. 9, p. 13, no. 843, *88.474.8.)

MUNCH, Edvard (Norwegian, 1863-1944). *Farewell after the Party,* 1899. Lithograph. Schiefler no. 121. (*IFARreports,* Sep. '88, vol. 9, no. 9, p. 13, no. 844, *88.474.5.)

Stolen Objects

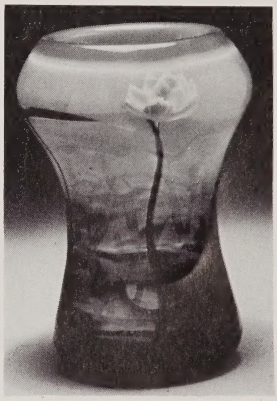
The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

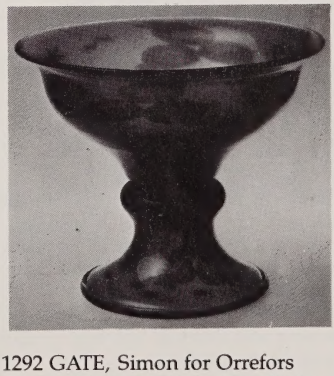
Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

At the victims' request, IFAR publishes a reminder that two glass vessels, which were stolen in May, 1985 after they had arrived at Byrd Airport, Richmond, VA, are still missing.

They were originally published in *IFARreports,* vol. 6, no. 8/9, Oct./Nov. '85, p. 39.



1291 ÄHLSTRÖM, Betzy for Reijmyre Glasbruk. Swedish. Waterlily Vase, c. 1905. Applied and marquetry glass, internally decorated. Approx. 21 x 14 cm. Engraved on base: Ähm. C.R. Reijmyre (Suède) No. 135. *85.540.2. Richmond, VA. Jun. 3 '85.



1292 GATE, Simon for Orrefors Glassworks. Swedish. "Graal" Bowl, 1917. Glass. Approx. 24 x 30 cm. Engraved on base: Graal No. 202 H.W.-K.B. Orrefors 1917. No. 202. *85.540.1. Richmond, VA. Jun. 3 '85.

Stolen Art Alert

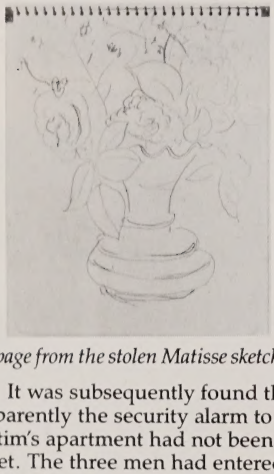
In cooperation with the art community, insurance companies, police, the FBI and Interpol

New York, NY

The theft from a New York apartment of a sketch book containing 62 Matisse drawings, (nos. 606-07), was devastating for its owner, but the circumstances of the burglary intensified the loss.

The victim had left for Europe the weekend before the theft. On Monday, May 29, the maid had finished her work by 10:30 and left the apartment.

Sometime later, the doorman watched as the elevator descended. Three men staggered out into the lobby carrying a small, but very heavy, safe. They enlisted the help of the doorman to hail them a cab and help them load the safe into it. The cab sped away.



A page from the stolen Matisse sketch book.

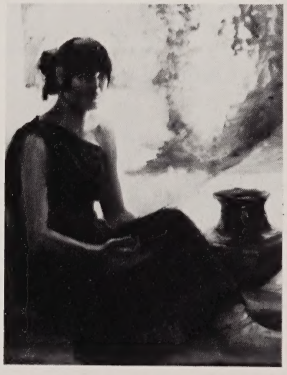
It was subsequently found that apparently the security alarm to the victim's apartment had not been reset. The three men had entered and bodily removed the safe. Was the doorman not suspicious? The men had answered his queries. They said they were coming from a lower floor where the doorman knew the occupants were in the process of packing and moving. But why would movers take a taxi?

It is likely that the thieves were after the jewelry kept in the safe and knew nothing of the sketch book. However, papers with it would tell them of its importance. Also with the spiral bound pad of 73 pages was a letter from Marguerite Duthuit, Matisse's daughter, authenticating the drawings as by his hand.

El Paso, Texas

Art thieves have turned their attention to Western Art. The Museum of Art, El Paso, has been a victim twice this spring, on March 6 and June 5. Paintings by E. Irving Couse, Franz Rohrbeck and Joseph H. Sharp and two sculptures by Lincoln Fox and Tom Knapp, (nos. 573, 577-78, 615-16), all artists from this area, were taken.

Leonard P. Sipiora, director of the Museum, sees the violent break-in into the Museum on the second occasion as proof of the thieves' conviction that this art is worth much effort to steal and thinks it may even be a "to order" theft. He told IFAR that this art would find a ready market in the Santa Fe area.



Taos Girl *by Joseph Henry Sharp. Thieves smashed through the front portico of the Museum of Art, El Paso.*

The museum is a 1920 Greek Revival mansion of unusual modified "H" plan, Sipiora continued, with a glass and extruded aluminum and steel front portico. Just after 5:30 pm when the buildings of the block opposite were empty of people, thieves smashed their way throug the glass wall into the corridor beyond and grabbed *Taos Girl* by Joseph F. Sharp. Mr. Sipiora is onl happy that a Remington painting usually on display was in the museum vault.

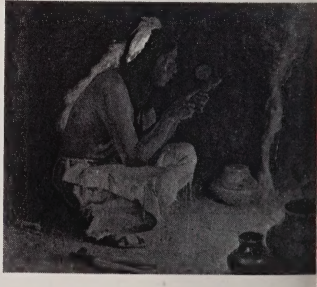
Albuquerque, New Mexico

The Albuquerque Museum of Art, History and Science was broken i on the night of July 4. Ellen Landi Curator of Art, told IFAR that two paintings were stolen, *Pueblo India Woman of Taos* by Oscar Berningha and *The Pipe Maker* by E. Irving Couse (nos. 572, 574).

The break-in was similar to th at El Paso. Thieves used crowbars smash two windows set between doors at the southwest entrance t the museum. They grabbed the tw works hanging in the lobby, side b side. The security alarm went off, the burglars were clear of the building before the museum guar reached the scene. Again, happily the big one was missed, a Georgia O'Keeffe painting hanging nearby.

The Albuquerque Crime Stoppers request information, call (505) 874-7867, or IFAR (212) 879-17

M.I



The Pipe Maker *by Eanger Irving Couse. Thieves used a crowbar to breal into the lobby at the Albuquerque Museum of Art.*

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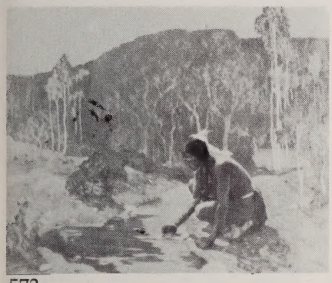

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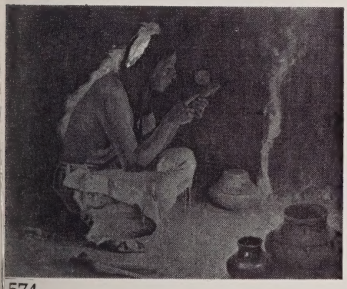

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

571 ALEXANDER, Henry (1860-95). *Man With a Violin,* 1900. Oil on canvas. 27.9 x 22.9 cm. Depicts a man with white hair wearing spectacles, a black skull-cap, black frock coat, vest and ascot, and a white shirt, playing a violin and looking towards his left, against a blackboard with a musical score drawn upon it in chalk. 89.168.1. San Francisco, CA. Aug. 8 '88.

572 BERNINGHAUS, Oscar Edmund (1874-1952). *Pueblo Indian Woman of Taos.* Oil on canvas. 114.5 x 126.3 cm. Signed in l/l: O.E. Berninghaus, inscribed "Taos" beneath the signature. *89.204.1. Albuquerque, NM. Jul. 4 '89.

573 COUSE, Eanger Irving (1866-1936). *Autumn Moon.* Oil on canvas. 76.2 x 91.4 cm. Signed in l/r: E.I. Couse. *89.191.1. El Paso, TX. Mar. 6 '89.

574 COUSE, Eanger Irving (1866-1936). *The Pipe Maker.* Oil on canvas. 61.3 x 74.0 cm. Signed in l/l: E.I. Couse. *89.204.2. Albuquerque, NM. Jul. 4 '89.

575 GIFFORD, Robert Swain (1840-1905). *Harbor Scene,* 1861. Oil on canvas. Approx. 35.6 x 61.0 cm. Signed in l/r: R. Swain Gifford. *89.181. Cambridge, MA. Jun. 9 '89. *Reward. Recovered.*

576 HENRI, Robert (1865-1929). *Oscar D. Johnson,* 1914. Oil on canvas. 76.2 x 61.0 cm. Signed in l/l: Robert Henri. *89.184.1. Wynnewood, PA. May 14 '89.

577 ROHRBECK, Franz. *Fort Scene at St. Louis,* 1888. Oil on canvas. 40.6 x 55.9 cm. Signed in l/l: F. Rohrbeck. *89.191.2. El Paso, TX. Mar. 6 '89.

578 SHARP, Joseph Henry (1859-1953). *Taos Girl.* Oil on canvas. 43.2 x 31.8 cm. Signed in l/l: J.H. Sharp. *89.191.5. El Paso, TX. Jun. 5 '89.

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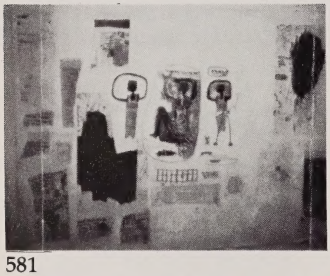

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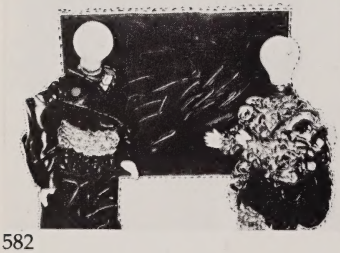

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579 SYMONS, Gardner George (1863-1930). *Rock-ribbed Hills in Winter,* 1914. Oil on canvas. 121.9 x 152.4 cm. Signed in l/r: Gardner Symons. *89.184.2. Wynnewood, PA. May 14 '89.

580 TATE, Arthur F. *A Quiet Nook,* 1889. Oil on canvas. 25.4 x 35.6 cm. Signed in l/r: A.F. Tate NA, dated, and inscribed with the title on verso. *89.186.2. New York, NY. Jun. 2 '89.

American, 20th Century

581 BASQUIAT, Jean-Michel (1960-88). *Untitled,* 1985. Collage with drawing. 74.9 x 105.4 cm. Signed and dated on verso. *89.173. Stolen in transit between Atlanta and New York City. May 20 '89.

582 COLETTE. *Figures in Front of a Blackboard.* Overpainted photograph. Approx. 50.8 x 61.0 cm. One of the series: The Figures Look at Art. *89.203.2. New York, NY. Jun 28 '89.

583 LEUER, Richard Haley. *Fishing Port at Gloucester, Massachusetts,* 1915. Oil on canvas. 50.8 x 61.0 cm. Signed in l/r, dated, and inscribed with the title on verso. *89.186.1. New York, NY. Jun. 2 '89.

584 SOYER, Raphael (1899-1987). *Seated Woman,* 1970. Pastel on paper. 71.1 x 55.9 cm. Signed in l/r: Raphael Soyer. *89.185. Los Angeles, CA. May 5 '89.

Belgian, 20th Century

585 BERGHE, Piet van den. *Portrait of a Child,* 1976. Oil on canvas. 40.0 x 45.0 cm. Signed in u/l. One of 57 stolen paintings, watercolors and drawings, mostly by Belgian contemporary artists. *89.190.1. Antwerp, Belgium. May 13 '88.

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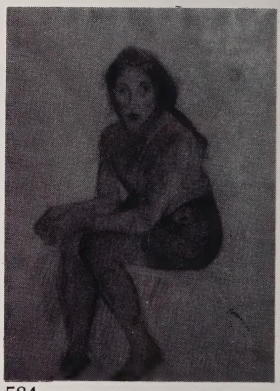

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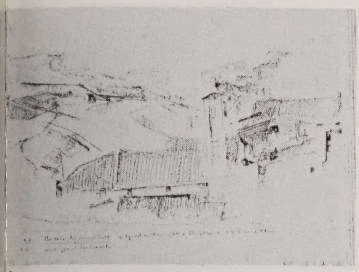

586 HENDRICKX, Jos. *Stormy Skies over Moresto.* Watercolor and Indian ink on paper. 33.5 x 48.0 cm. Small stamp. One of 57 paintings, watercolors and drawings stolen, mostly by Belgian contemporary artists. *89.190.3. Antwerp, Belgium. May 13 '88.

Canadian, 19th Century

587 KRIEGHOFF, Cornelius (1815-72). *The Indian Runners,* 1859. Oil on canvas. 37.0 x 42.0 cm. Signed in red in l/r: C. Krieghoff. *89.178.3. Montreal, Canada. Apr. 21 '89.

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588 LEDUC, Ozias (1846-1955). *The Good Shepherd,* 1917. Oil on cardboard. 23.5 x 27.3 cm. Signed in u/r. *89.178.1. Montreal, Canada. Apr. 9 '89.

Dutch, 19th Century

589 VERHEYEN, Jan Hendrik (1778-1846). *Landscape with a Church with Two Spires.* Oil on panel. Approx. 65.0 x 58.0 cm. Signed. *89.177. Great Yeldham, England. Jun. 12 '89.

588

English, 18th Century

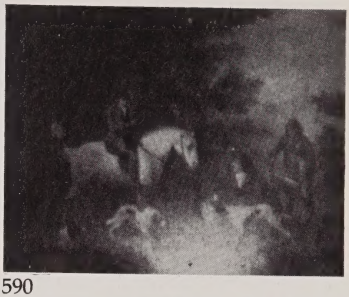
590 BARRY, J. *After the Hunt.* Oil on canvas. 84.0 x 103.0 cm. Signed: Jos. Barry pinx. Alnwick Castle in the background. *89.170.3. Tunbridge Wells, England. Apr. 19 '89.

English, 19th Century

591 CONDER, Charles Edward (1868-1909). *Portrait of Mrs. Bedford,* 1901. Oil on canvas. 61.0 x 41.0 cm. Signed in l/l: Conder July 1901. *89.192. Stolen in transit between London, England and Sydney, Australia. Feb. 28 '89. *Reward.*

592 HOLT, Edwin Frank. *Cows and Sheep in an Orchard,* ca. 1904. Oil on canvas. 50.8 x 61.0 cm. *89.179.3. Canterbury, England. May 12 '89.

593 MASTERS, Attwood. *Village Scene,* ca. 1860. Oil on canvas. 50.8 x 61.0 cm. *89.179.2. Canterbury, England. May 12 '89.



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594 TUDOR, W. *Still Life with Fruit,* ca. 1880. Oil on canvas. 63.5 x 76.2 cm. *89.179.1. Canterbury, England. May 12 '89.

595 TURNER, Joseph Mallord William, Attr. to (1775-1851). *Harbor Scene.* Oil on panel. 25.4 x 55.9 cm. Advanced craquelure. *89.179.4. Ashford, England. May 7 '89.

Flemish, 16th Century

596 VOS, Marten de (1532-1603). *The Devil in His Domain.* Oil on canvas. A detail slashed from the lower right of a large work representing the Immaculate Conception. *89.196. Rome, Italy. Mar. 4 '89.

French, 19th Century

597 RENOIR, Pierre Auguste (1841-1919). *Jeune Fille au corsage noir.* Pastel. 49.0 x 40.0 cm. Signed in l/l. *89.199.1. Paris, France. Sep. 27 '88.

598 BONNARD, Pierre (1867-1947). *Fleurs dans un vase.* Oil on canvas. 62.0 x 39.0 cm. Signed u/c. *89.199.3. Paris, France. Sep. 27 '88.

French, 20th Century

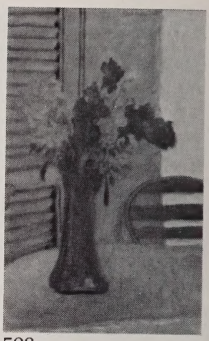
599 UTRILLO, Maurice (1883-1955). *Montmartre 1912.* Oil on board. 74.0 x 104.0 cm. Signed in l/r. *89.199.2. Paris, France. Sep. 27 '88.

German, 20th Century

600 SCHATZ, Manfred. *On the Run - Arctic Hare.* Oil on canvas. 41.0 x 60.0 cm. Signed in l/r: M. Schatz. *89.178.2. Montreal, Canada. Apr. 7 '89.

Italian, 18th Century

601 Unknown. *River Landscape with Cavaliers.* Oil on canvas. *89.194. Genoa, Italy. Dec. 15 '88.



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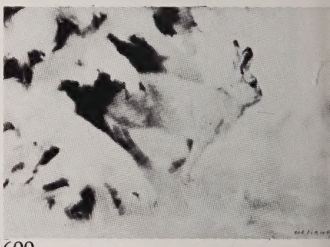

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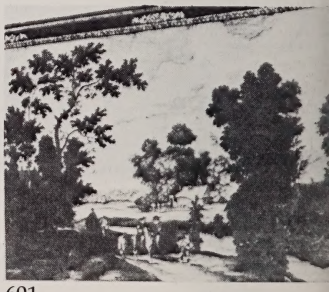

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Swiss, 19th Century

602 VALLOTTON, Felix Edouard (1865-1925). *La Petite Tricoteuse,* 1902. Oil on cardboard. 28.0 x 25.5 cm. Signed in l/l: F. Vallotton '02. *89.188.2. Mesola, Italy. Aug. 31 '88.

603 VALLOTTON, Felix Edouard (1865-1925). *Le Lac vu de Chexbres,* 1892. Oil on panel. 35.0 x 27.0 cm. Signed in l/l: F. Vallotton. *89.188.1. Mesola, Italy. Aug. 31 '88.

Prints, Drawings

American, 20th Century

604 DINE, Jim (b. 1935). *Ten Winter Tools.* Hand-colored lithographs. 66.7 x 50.5 cm. Nine prints stolen from a portfolio containing ten, each numbered 2/10. 89.182. New York, NY. May 2 '89.

Belgian, 20th Century

605 HENDRICKX, Jos. *Woman in a Forest,* 1955. Pen and Indian ink on paper. 27.0 x 36.0 cm. Inscribed "Juli 55 J.H." at base. One of 57 paintings, watercolors and drawings stolen, mostly by Belgian contemporary artists. *89.190.2. Antwerp, Belgium. May 13 '88.

French, 19th Century

606 MATISSE, Henri (1869-1954). *Nude,* 1930. Pencil on paper. 13.0 x 18.0 cm. Part of a sketchbook comprised of 73 sheets, 62 with drawings, spiral bound with pale blue cardboard covers. *89.171.2. New York, NY. May 29 '89.

607 MATISSE, Henri (1869-1954). *Vase with Flowers,* 1930. Pencil on paper. 13.0 x 18.0 cm. Part of a sketchbook comprised of 73 sheets, 62 with drawings, spiral bound with pale blue cardboard covers. *89.171.1. New York, NY. May 29 '89.

Sculpture

American, 19th Century

608 GRAFLY, Charles (1862-1929). *Aneas and Anchises.* Bronze. Approx. ht. 85.0 cm. *89.183.4. Philadelphia, PA. May 26 '89.

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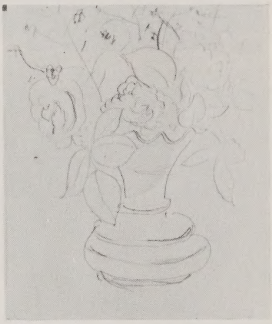

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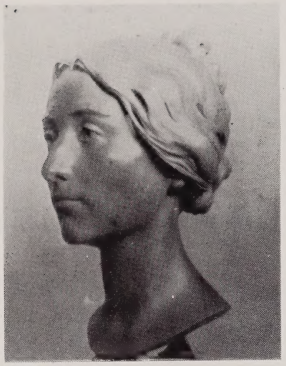


609

609 GRAFLY, Charles (1862-1929). *Bust of Mrs. Charles Grafly.* Bronze. 45.7 x 21.6 x 30.5 cm. *89.183.3. Philadelphia, PA. May 26 '89.

610 GRAFLY, Charles (1862-1929). *Rooster.* Bronze. Approx. ht. 12.7 cm. 89.183.5. Philadephia, PA. May 26 '89.

611 GRAFLY, Charles (1862-1929). *Warrior.* Bronze. 14.0 x 12.1 x 9.5 cm. 89.183.1. Philadelphia, PA. May 26 '89.

612 GRAFLY, Charles (1862-1929). *Warrior with Helmet.* Bronze. 13.6 x 12.4 x 11.4 cm. *89.183.2. Philadelphia, PA. May 26 '89.

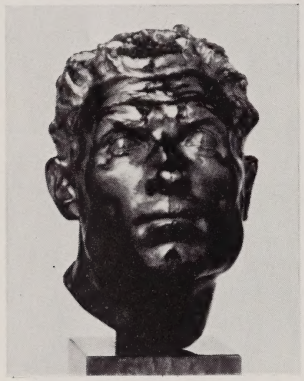
American, 20th Century

613 COLETTE. *Why Don't We Start Another Life Together, Suitcase and Pink Figure.* Painted vinyl, plastic, fabric and light bulb. Approx. 40.6 x 63.5 x 20.3 cm. A suitcase painted white inscribed on the top: Dial C for Scandal, containing a plastic doll dressed in a ruched fabric uniform with light bulb head. One of the series Dial C for Scandal. *89.203.1. New York, NY. June 28 '89.

614 FISHER, Joel. *Untitled Stick Figure,* 1988. Bronze. 156.2 x 199.3 x 33.0 cm. *89.189. New York, NY. Feb. 7 '89.

615 FOX, Lincoln. *Four Seasons,* 1979. Bronze. 77.5 x 38.1 cm. Signed on the bottom: Lincoln Fox. No. 3/7. *89.191.4. El Paso, TX. Mar. 6 '89.

616 KNAPP, Thomas. *Saddle Bronc,* ca. 1980. Bronze. 48.3 x 58.4 x 20.3 cm. Signed on the bottom: Tom Knapp, No. 7/40. *89.191.3. El Paso, TX. Mar. 6 '89.



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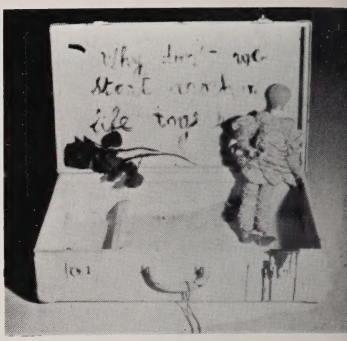

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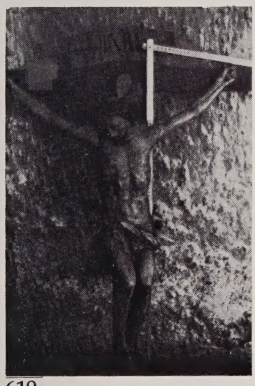

619

617 MANSHIP, Paul (1885-1966). *Breises.* Bronze. Ht. 53.3 cm. Signed: Paul Manship c. *89.175.2. New York, NY. Apr. 1 '89.

618 SPEED, U. Grant (b. 1930). *Some of the Wild's Still There,* 1978. Bronze. 30.5 x 30.5 cm. No. 19/30, signed: U. Grant Speed CAA. *89.169. San Jose, CA. May 20 '89.

Austrian, 19th Century

619 *Christ on the Cross.* Linden wood. Approx. ht. 90.0 cm. the figure approx. 70.0 x 60.0 cm. The loin cloth painted gray. *89.197.2. Braunau, Austria. Feb. 12 '89.

620 *Holy Trinity, God the Father with the Crucified Christ.* Linden wood. Approx. ht. 35.0 cm. Overpainted. *89.197.1. Braunau, Austria. Feb. 12 '89.

French, 19th Century

621 FIX-MASSEAU, Pierre (1869-1937). *The Secret.* Bronze. Ht. 30.5 cm. Signed: Fix Masseau. *89.175.3. New York, NY. Apr. 1 '89.

Italian, 14th Century

622 Tombstone of the Calvi family. *89.201.1. Genoa, Italy. Jul. 25 '88.

Italian, 15th Century

623 Bracket depicting an angel. Marble. *89.201.2. Genoa, Italy. Jul. 25 '88.

Swiss, 20th Century

624 GIACOMETTI, Diego (1902-85). *Head of Medusa.* Bronze with brown patina. Ht. 33.0 cm. *89.175.1. New York, NY. Apr. 1 '89.

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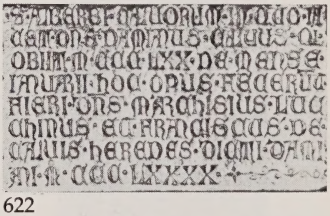

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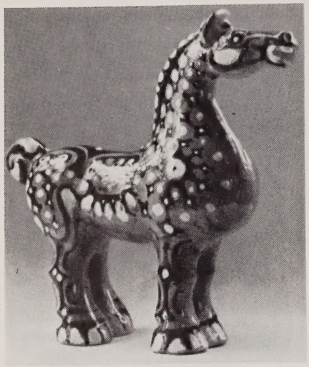
Decorative Arts



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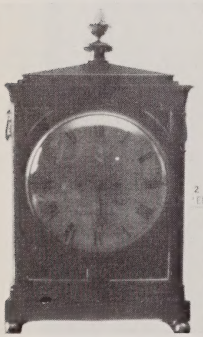

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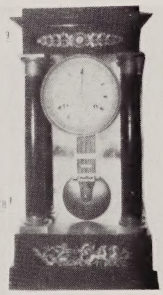

629

Ceramics, Pottery, Porcelain

625 ANDERSON, Peter and Walter. American, 20th century. *Chestyhorse,* ca. 1988. Clay body with black underglaze and white slip. Approx. 17.8 x 27.9 cm. A reproduction of the 1940 original by Walter Shearwater, inscribed on bottom: Shearwater, WIA, Magee. *89.176.3. Ocean Springs, MS. Jun. 9 '89.

626 ANDERSON, Peter and Walter. American, 20th century. Vase, ca. 1930. Clay body with black underglaze and white slip. Approx. ht. 17.8 x diam. 7.0 cm. Possibly inscribed in the clay or stamped: Shearwater. *89.176.1. Ocean Springs, MS. Jun. 9 '89.

627 ANDERSON, Peter and Walter. American, 20th century. Vase, ca. 1930. Clay body with black underglaze and white slip. Approx. ht. 25.4 x diam. 10.2 cm. Possibly inscribed in the clay or stamped: Shearwater. *89.176.2. Ocean Springs, MS. Jun. 9 '89.

Clocks, Timepieces, Watches

628 English, 19th century. Bracket clock. Mahogany case with brass mounts. Approx. 38.1 x 25.4 cm. Champfer top with pineapple finial, brass ring handles and pierced side frets with maroon lining. *89.170.2. Whitstable, England. Apr. 16 '89.

629 French, 19th century. Mantel clock. Mahogany case with ormolu mounts. Approx. ht. 45.7 cm. Four pillar design, gridiron pendulum, 8 day ½ hour bell strike movement. *89.170.1. Gravesend, England. Apr. 17 '89.

Glass

630 DAUM FRERES, Nancy. French, 20th century. Table lamp, ca. 1930. Frosted and etched glass. Ht. 50.7 cm. Pale brown, frosted ground etched with vertical ribs. *89.200.1. Beverly Hills, CA. Jun. 22 '89. *Reward.*

631 DAUM FRERES, Nancy. French, 20th century. Table lamp, ca. 1930. Etched glass. Ht. 40.5 cm. Yellow, with deeply etched radiating columns. *89.200.2. Beverly Hills, CA. Jun. 22 '89. *Reward.*

632 DAUM FRERES, Nancy. French, 20th century. Table lamp, ca. 1930. Etched glass. Ht. 55.8 cm. Pale brown, deeply etched with stylized flowers. *89.196.3. Beverly Hills, CA. June. 22 '89. *Reward.*

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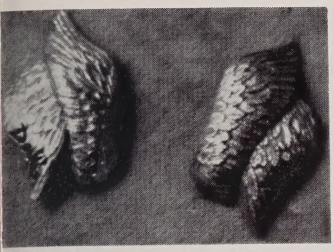

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Jewelry

633 DALI, Salvador (1904-89). Spanish, 20th century. Earrings, Wings. Gold. Signed. *89.180.2. Birmingham, AL. Apr. 18 '89.

634 DALI, Salvador (1904-89). Spanish, 20th century. Necklace and earrings. *Tree of Life.* Gold and diamonds with suspended acorns forming a face. Signed. *89.180.1. Birmingham, AL. Apr. 18 '89.

Liturgical Objects

635 Austrian, 19th century. Monstrance Reliquary. Approx. ht. 31.5 cm. Bust reliquary of the Virgin in a glory, on a base with clouds and angels' heads. *89.197.6. Kirchschlag, Austria. Mar. 10 '89.

Objects of Art

636 English, 18th century. Garniture of three urns. Gilded wood and colored rolled paperwork. 43.2 x 12.5 cm. and two without plinths, 27.9 x 11.4 cm. Filigree paper borders and swag decoration formed on a white filigree background. *89.187. New York, NY. Jun. 1 '89.

Rugs, Carpets

637 Kasak. Carpet. Wool. 135.0 x 200.0 cm. Complex 7-stepped medallion on a dark ground. *89.197.3. Gleisdorf, Austria. Oct. 30 '88.

638 Mudjur. Prayer rug. Wool. 130.0 x 90.0 cm. Mihrab with a brownish red background and stepped arch filled with stylized carnations. *89.197.4. Gleisdorf, Austria. Oct. 30 '88.

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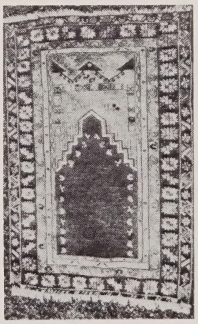

638

Tapestries, Textiles

639 Aubusson tapestry. French, 18th century. Landscape with a house and tree trunks. 220.0 x 300.0 cm. The number 9013 marked on the lining in ink. *89.195.4. Bordeaux, France. Sep. 20 '88.

640 LEYNIERS, Urbanus (1674-1747), after Teniers. Flemish, 18th century. Brussels tapestry. *Peasant Festival with a Bagpipe Player.* Wool. 262.0 x 350.0 cm. Signed: U. Leyniers. *89.197.5. Vienna, Austria. Apr. 3 '89.

641 Tapestry. Flemish, 16th century. A landscape with mythological beasts. High warp. 280.0 x 400.0 cm. The number 3018 is marked on the lining in ink. *89.195.2. Bordeaux, France. Sep. 20 '88.

642 Tapestry. Flemish, 16th century. Courtiers feasting. 290.0 x 200.0 cm. Foreground figures, a town in the distance, the border depicting figures, animals and towns. The number 8843 marked on the lining in ink. *89.195.3. Bordeaux, France. Sep. 20 '88.

643 Tapestry. Flemish, 17th century. *Sommeil de Diane.* High warp. 290.0 x 320.0 cm. The number 3002 marked on the lining in ink. *89.195.1. Bordeaux, France. Sep. 20 '88.

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Greek

644 Attic. Black-figured krater, 510-500 B.C. Terracotta. Ht. 35.5 cr *89.202. Stolen in transit between London, England and Washington D.C. Feb. 3 '89. *Reward.*

Roman

645 Amphora. Unrefined clay. Approx. ht. 70.0 cm. Restored. *89.193.2. Rome, Italy. Dec. 11 '88.

646 Benches (2). Travertine. *89.19 Rome, Italy. Dec. 1 '88.

647 Dish cover. Unrefined clay. Approx. w. 10.0 cm. One of three similar dish covers stolen. *89.193. Regola, Italy. Dec. 11 '88.

648 Ewer. Clay. Ht. 16.7 cm. Styliz decoration, restored from fragmen *89.193.1. Rome, Italy. Dec. 11 '88.

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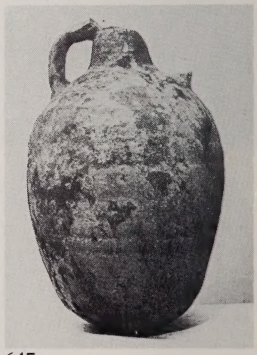

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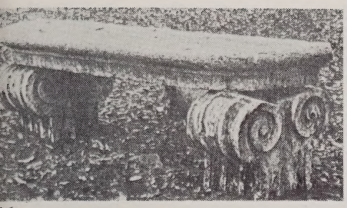
Ethnographic Objects



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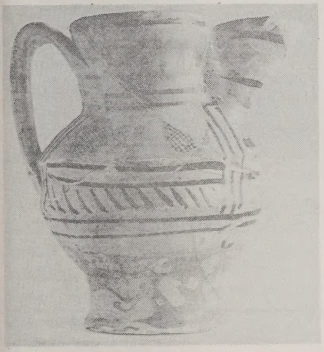

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African

649 Kete Tribe, Zaire. Mask. Bronze. Approx. 20.3 x 12.7 cm. *89.174. New York, NY. Feb. 1 '89.

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654

Oriental Art

Japanese

650 Arita teabowls. Porcelain with overglaze enamel. Approx. 7.6 x 7.6 cm. A set of five teabowls with flower designs, one with a chip, in a box inscribed with oriental characters. 89.172.5. New York, NY. Mar. 30 '89.

651 Black Oribe teabowl. Late Edo period. Stoneware. Ht. 8.9 cm. Irregular shape. Wrapped in a padded gray-green silk scarf and in a box bearing an inscription. *89.172.2. New York, NY. Mar. 30 '89.

652 Buddha, ca. 1820. Wood and plaster. 35.6 x 50.8 cm. Incorporating gold numerals and set against a quatrefoil white plaster plaque with raised lotus leaves and flowers. 89.168.2. San Francisco, CA. Aug. 8 '88.

653 Ko-Karatsu teabowl. Mid Edo period. Stoneware. Approx. 7.6 x 11.4 cm. Dark brown clay body with a small gouge inside the foot, yellow ochre glaze, whitish where thick and of wavy appearance inside the bowl. Lopsided shape with a crack on one side. Wrapped in a maroon silk square in a box inscribed with oriental characters and tied with a ribbon. *89.172.3. New York, NY. Mar. 30 '89.

654 Red Shino teabowl. Late Edo period. *Shira Tsuyu*. Stoneware. 5.1 x 14.0 cm. Double cut foot with open "V" in center. Wrapped in a padded maroon silk square and in a box, the lid with an ebony inlay edge and on the underside inscribed with a poem about the teabowl by Kobori Horo, a translation is in the box. *89.172.1. New York, NY. Mar. 30 '89.

655

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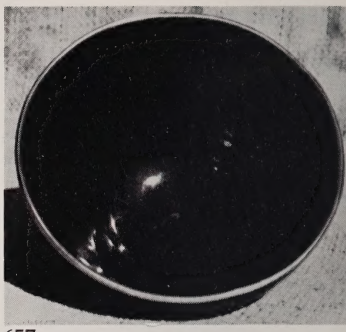
655 Seto "Guro" tea container. Early Edo period. Stoneware with an ivory lid. Ht. 8.9 cm. Shell pattern on foot, in a silk bag in a box. *89.172.4. New York, NY. Mar. 30 '89.

Chinese

656 Tang Dynasty. Funerary figure of a Lady. Earthenware. Ht. 22.9 cm. Straw glaze with some flaking, repaired at the neck, wrapped in cotton batting in an American made pine box. 89.172.8. New York, NY. Mar. 30 '89.

657 Temmoku teabowl. Sung Dynasty. Stoneware. 7.0 x 12.1 cm. Very dark brown clay body, hare's fur streaked glaze, applied silver rim with one small dent, impressed line inside the foot. In a box with a panel inscribed with oriental characters. 89.172.6. New York, NY. Mar. 30 '89.

658 Celadon wine cup. Sung Dynasty. Porcelain. 3.8 x 8.9 cm. With a flower applied inside, in a box with leather ties. 89.172.7. New York, NY. Mar. 30 '89.



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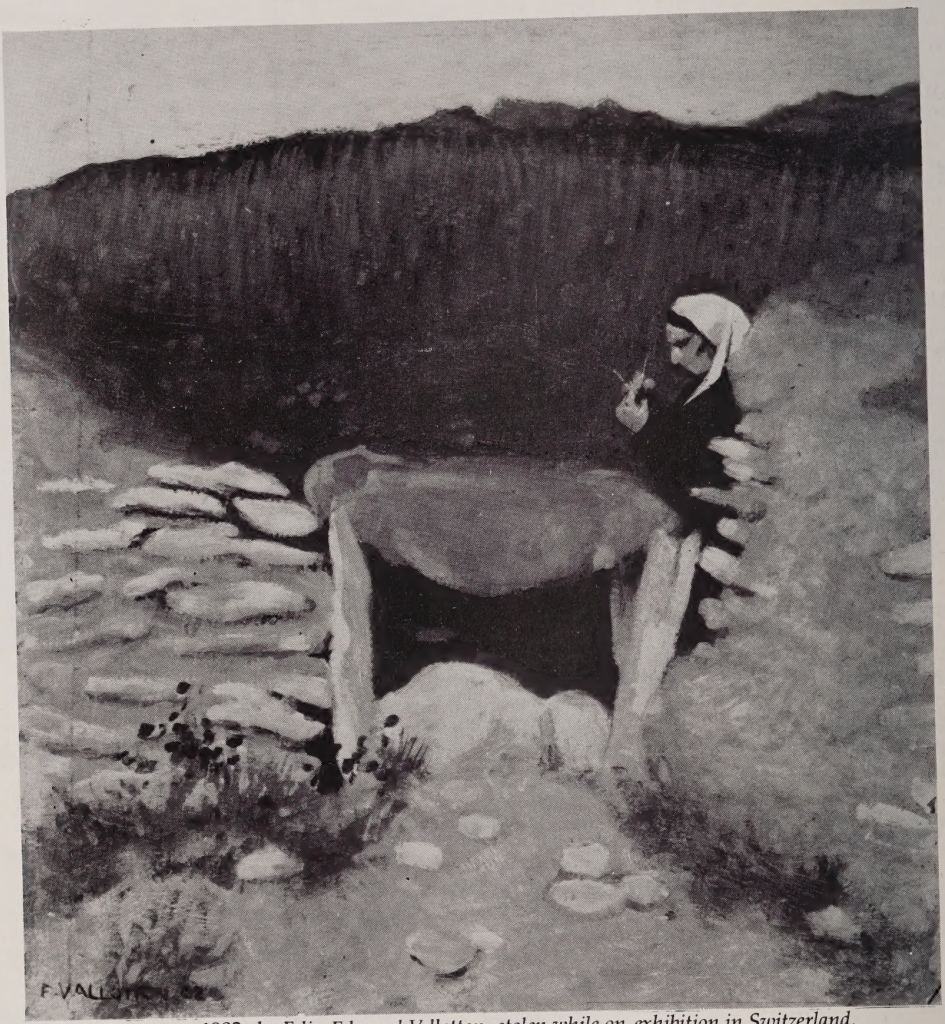

La petite Tricoteuse, 1902. *by Felix Edouard Vallotton, stolen while on exhibition in Switzerland.*